The Kentaro Sato Choral Series

Mae-e
(Forward)

for S.A.T.B. Choir, a cappella or with Piano

Text and Music by
Kentaro Sato

Wiseman Project
www.wisemanproject.com

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前へ (Mae-e)

覚えている
Oboete-iru
あなたの暖かな手を
Anata-no Atataka-na Te-wo

覚えている
Oboete-iru
あなたの優しい声を
Anata-no Yasashī Koe-wo

覚えている
Oboete-iru
あなたの真っ直ぐな眼差しと　静かな祈りを
Anata-no Massungu-na Manazashi-to Sizuka-na Inori-wo

目を閉じれば
Me-wo Tojire-ba
あなたと過ごした時のことを
Anata-to Sungoshi-ta Toki-no Koto-wo
あなたと共に歌ったことを思い出す
Anata-to Tomo-ni Utatta-koto-wo Omoi-dasu

音楽の終わりが　あなたとの別れではない
Onngaku-no Owari-nga Anata-tono Wakare-dewa-nai
音楽がまたよみがえるように
Onngaku-nga Mata Yomingaeru-yōni
何度でも　何度でも あなたを思い出そう
Nando-demo Nando-demo Anata-wo Omoi-dasō

覚えている
Oboete-iru
あなたの大切な夢を
Anata-no Taisetsu-na Yume-wo

覚えている
Oboete-iru
あなたの明日に向けた笑顔を
Anata-no Ashita-ni Muketa Engao-wo

あなたとの思い出を胸に
Anata-tono Omoide-wo Mune-ni
一歩一歩　前へ
Ippo Ippo Mae-e

毎日の喜びと悲しみを抱きしめながら
Mainichi-no Yorokobi-to Kanashimi-wo Dakishime-nangara
一歩一歩　前へ
Ippo Ippo Mae-e

一歩一歩　前へ
Ippo Ippo Mae-e

Forward

I remember
Your warm hand.

I remember
Your kind voice.

I remember
Your honest eyes and quiet prayer.

When I close my eyes
I recall the time we spent together,
And the time we sang together.

The end of music is not our farewell.
As music lives again,
So will you live again and again in my memory.

I remember
A dream you cherished.

I remember
A smile you beamed at tomorrow.

With memories of you in my heart,
One step at a time, I walk forward.

Embracing every day’s happiness and sadness,
One step at a time, I walk forward.

One step at a time, I walk forward.

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SATB version
–Piano is optional.
–Can be performed with other ensemble versions.

for Utao NIPPON Project

Mae-e (Forward)

- to the Victims of the 2011 3/11 Earthquake and Tsunami in Japan -

Text and Music by Kentaro Sato (Ken-P)
5/2, 2011

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5/15, 2011 updated

12
S.
A.
T.
B.
Pno.
(opt.)
mp
ru, Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i - ru, A - na - ta - no Ma -
A - na - ta - no Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i - ru, A - na - ta - no Ma -
A - na - ta - no Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i - ru, A - na - ta - no Ma -
A - na - ta - no Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i - ru, A - na - ta - no Ma -
(8vb)
17
p
- ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri - wo.
- ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri... I - no -
- ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri... I - no -
- ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri... I - no -
pp
8vb

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27
S.
A.
T.
B.
Pno.
(opt.)
p
mp
8va
nn... U-ta - tta-ko-to-wo O-mo - i - da - su. O-n-nga-ku-no O-wa-
To-mo-ni U-ta - tta-ko-to-wo O-mo - i - da - su. O-n-nga-ku-no
na-ta-to To-mo-ni U-ta - tta-ko-to-wo O-mo - i... O - mo-i-da-su. O-n-nga-ku-no O-wa-
nn... U-ta - tta-ko-to-wo O-mo - i - da - su. O-n-nga-ku-no O-wa-

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32
S.
A.
T.
B.
Pno.
(opt.)
mf
f
ri - nga A - na - ta - to - no Wa - ka - re - de - wa - na - i. O - n - nga - ku - nga Ma - ta Yo -
O - wa - ri - nga A - na - ta - to - no Wa - ka - re - de - wa - na - i. O - n - nga - ku - nga Ma - ta Yo -
36
p
mp
mf
mi - nga - e - ru - yo - ni Na - n - do - de - mo A - na - ta - wo O - mo - i - da - so.
Na - n - do - de - mo O - mo - i - da - so.
Na - n - do - de - mo A - na - ta - wo O - mo - i - da - so.
8vb

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40
S.
A.
T.
B.
Pno.
(opt.)
Ah! O - bo-e-te-i-ru, A-na-ta-no Ta - i-se-tsu-na Yu - me-
O - bo - e - te - i - ru, O-bo-e-te-i - ru, A-na-ta-no Ta - i-se-tsu-na Yu - me...
O - bo - e - te - i - ru, O-bo-e-te-i - ru, A-na-ta-no Ta - i-se-tsu-na Yu - me -
O - bo - e - te - i - ru, O-bo-e-te-i-ru, Ta - i-se-tsu-na Yu - me -
45
wo. O-bo-e-te-i - ru, A-na-ta-no A - shi-ta-ni Mu-ke - ta E-nga-
Yu - me-wo. O - bo-e-te-i-ru, ...i - ru, A-na-ta-no A - shi-ta-ni Mu-ke - ta E-nga-
wo. O-bo-e-te-i - ru, O-bo-e-te-i - ru, A-na-ta-no A - shi-ta-ni Mu-ke - ta E-nga-
wo. O-bo-e-te-i - ru, O-bo-e-te-i - ru, A-na-ta-no A - shi-ta-ni Mu-ke - ta E-nga-

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49
S.
o - wo. A - na - ta - to - no O - mo - i - de - wo Mu - ne - ni I - ppo I - ppo Ma -
A.
o - wo. O - bo - e - te - i - ru, O - mo - i - de - wo Mu - ne - ni I - ppo I - ppo Ma -
T.
o - wo. O - bo - e - te - i - ru, O - mo - i - de - wo Mu - ne - ni I - ppo I - ppo Ma -
B.
o - wo. A - na - ta - to - no O - mo - i - de - wo Mu - ne - ni I - ppo I - ppo Ma -
Pno. (opt.)
53
S.
e - e. Ma - i - ni - chi - no Yo - ro - ko - bi - to Ka - na - shi - mi - wo Da - ki - shi - me -
A.
e... Ma - e - e. Ma - i - ni - chi - no Yo - ro - ko - bi - to Ka - na - shi - mi - wo Da - ki - shi - me -
T.
e... Ma - e - e. Ma - i - ni - chi - no Yo - ro - ko - bi - wo, Da - ki - shi - me -
B.
e... Ma - e - e. Ma - i - ni - chi - no Yo - ro - ko - bi - to Ka - na - shi - mi - wo Da - ki - shi - me -
Pno. (opt.)

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Ken-P's Japanese Pronunciation Guide with IPA for Singers by Kentaro Sato (Ken-P)

1. Vowels

There are 5 vowels in the Japanese language and they are alphabetized as "A" "E" "I" "O" and "U." Consecutive vowels belong to separate syllables, and there is virtually no diphthong when it comes to music.

- Singing Japanese "A" is always "Open A [ɑ]" as in "f**a**ther." You may use [ʌ] in softer passage.
- Singing Japanese "E" is always "Open E [ɛ]" as in "f**e**tch." Do not use [e].
- Singing Japanese "I" is always "Close I [i]" as in "f**ee**t." However, it can be modified toward "Open I [ɪ]," when it provide unified vowel sounds, or in softer passage.
- Singing Japanese "O" is always "Close O [o]" as in "f**o**e." Do not use diphthong like [oʊ].
- Singing Japanese "U" is always "Close U [u]" as in "f**oo**d." However, it can be modified toward "Open U [ʊ]" as in "f**oo**t," if it provides ease of pronunciation for singers in upper resister and/or *forte* passages.
- Japanese "N [n]" often makes an independent syllable.

2. Consonants

B	[b]	as in (**b**oy)	N	[n]	(**n**od)
BY	[bj]		NG	[ŋ]	(so**ng**)
CH	[tɕ]	*or [tʃ] as in (**ch**eese)	NGY	[ŋj]	
D	[d]	(**d**ot)	NY	[nj]	(**n**ew)
F	[f]	(**f**ood)	P	[p]	(**p**ot)
FY	[fj]	(**f**ew)	PY	[pj]	(**p**uke)
G	[g]	(**g**ut)	R	[ɾ] or [ɽ]	**Japanese R is "flipped R"**
GY	[gj]	(**g**as)	RY	[ɾj] or [ɽj]	
H	[h]	(**h**it)	S	[s]	(**s**ing/to**ss**)
HY	[ç]	*or [hj] as in (**h**uman)	SH	[ɕ]	*or [ʃ] as in (**sh**ed)
J	[dʑ]	*or [dʒ] as in (**j**et)	T	[t]	(**t**ea)
K	[k]	(**k**ing)	TS	[ts]	(le**t's**)
KY	[kj]	(**c**ute)	V	[v]	(**v**ictory)
L	[l]	(**l**eap)	W	[w]	(**w**ater)
M	[m]	(**m**all)	Y	[j]	(**y**ou)
MY	[mj]	(**m**ute)	Z	[dz]	(**z**ebra)

- "F" "L" and "V" are only used for foreign-origin words.
- If "NG [ŋ]" and "NGY [ŋj]" (aka *Bidakuon*) are difficult to produce, it is acceptable to use "G [g]" for NG and "GY [gj]" for "NGY."
- One **MAY NOT** use "English R [ɹ]," "Rolled R [r]" nor "German/French R [ʁ] for "Japanese flipped R," but **MAY** use "L [l]" if s/he cannot produce [ɾ] or [ɽ].
- Doubled consonants (EX. "a-**tt**a," "a-**cch**i" and "i-**ss**e-i") indicate small stops between proceeding vowels. In my music, they can be sung without doubled consonants (EX. "a-ta," "a-chi" and "i-se-i") because they are already articulated by rests or *staccatos*. So please do observe and execute such rests and staccatos correctly.

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